

PRICED

DUTCH AND FLEMISH  
OLD MASTERS

*ITALIAN RENAISSANCE  
PAINTINGS*

FROM THE COLLECTION OF  
BARON AND BARONESS  
Raoul Kuffner de Dioszegh



Public Auction Sale November 18 at 8 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

1948





SALE NUMBER 1008

FREE PUBLIC EXHIBITION

*From Saturday, November 13, to Date of Sale*

*Weekdays from 9:30 to 5 ✓ Closed Sunday*

PUBLIC AUCTION SALE

*Thursday Evening, November 18, at 8 p.m.*

EXHIBITION & SALE AT THE  
PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

PLAZA 3-7573

✓ ✓ ✓

*Sales Conducted by*

H. H. PARKE ✓ L. J. MARION

A. N. BADE ✓ H. E. RUSSELL, JR.

A. NISBET *and* C. J. DUVEEN, JR.

1948







DUTCH AND FLEMISH  
OLD MASTERS  
*Italian Renaissance Paintings*

INCLUDING WORKS BY  
STEEN ✕ VERSPRONCK ✕ VAN REYMERSWAELE  
JORDAENS ✕ VAN OSTADE ✕ BRUYN  
HUYS ✕ WEENIX ✕ BRUEGHEL THE YOUNGER  
GHIRLANDAIO

*From the Collection of*  
BARON AND BARONESS  
RAOUL KUFFNER DE DIOSZEGH  
REMOVED FROM THE PICTURE GALLERY  
AT CASTLE DE DIOSZEGH NEAR BRATISLAVA

*Sold by Their Order*



Public Auction Sale  
November 18 at 8 p.m.

PARKE-BERNET GALLERIES · INC

1948

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the cost of the  
catalogue



## PREFATORY NOTE

THE village of Diószeg (old spelling: Dioszegh) is about 30 miles east of Bratislava (Pozsony, Pressburg), and is situated in a part of Europe which of late has frequently changed sovereignties. For one thousand years Diószeg had belonged to Hungary. In 1919, following the Treaty of Trianon, Czechoslovakia took possession of the area, and the name of the village was changed to Diosek. In 1938 the "Vienna Award" returned the area to Hungary. In 1945 it was again made part of Czechoslovakia, or, to be exact, Slovakia. The village is now called Diosek.

The Castle, around 1500, was originally a nunnery (Clarissian order) and, reportedly was connected with the church and the rectory through an underground passage. It was subsequently owned by various prominent Hungarian families: the Counts Esterhazy, later the Counts Erdödy, then the Counts Zichy, from whom it was acquired by Baron Karl Kuffner, the father of the present owner of its art collection. In 1884 Baron Karl Kuffner de Dioszegh had the Castle rebuilt in the Renaissance style by the Viennese architect Neumann; in 1908 an annex was added for the picture gallery, and the art collection made freely accessible to the public. Between 1930 and 1938 the collection was removed from the Castle in successive stages, and it was brought to this country in 1940.

The pictures which were at Castle Diozegh were nearly all collected by Baron Raoul Kuffner's parents. Some of the paintings came from the family of Baron Raoul's mother—born Countess Firmian—and an extensive part was purchased by the Baron's father, a well-known collector.

The paintings which originated in the Firmian family came, for the most part, from the collections of Leopold Count Firmian and Sigmund Count Firmian, both Archbishops of Salzburg, and were housed in their Castle Sigmundskron and in Castello Mezzo Corona in Southern Tirol.

PARKE-BERNET GALLERIES, INC





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## EVENING SESSION

Thursday, November 18, 1948, at 8 p.m.

CATALOGUE NUMBERS 1 TO 69 INCLUSIVE

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PIETER JACOB SZ CODDE

DUTCH: 1599-1678

25- 1. *YOUNG WOMAN IN AN INTERIOR*. Full-length figure of a young woman in a black gown, with slashed sleeves, and transparent lace-edged bertha with yellow underdress. Seated resting her left foot on a stool, and leaning her right arm on a table before a mandolin and open music book. Gray wall in the background.

Panel: 13½ x 10 inches

MARCELLUS VAN SCHRIECK

DUTCH: 1613-1673

00- 2. *STILL LIFE*. Mushrooms, ferns, and a coral-colored growth growing on a knoll, surrounded by butterflies and insects.

11¾ x 17 inches

NARCISSE VIRGILE DIAZ DE LA PENA FRENCH: 1809-1876

50- 3. *FLORA WITH AMORS*. The goddess in rose red and white draperies, standing in a landscape beside a pedestal, with two winged infant amors at either side, bearing garlands of flowers. Wooded background with a patch of bright turquoise sky above the trees. Signed at lower left N. DIAZ.

Panel: 13½ x 9¾ inches

35- ADRIAEN BROUWER (FOLLOWER OF) FLEMISH: XVII CENTURY

4. *PORTRAIT OF THE ARTIST*. Bust-length portrait of a young man with mustache, gazing with startled eyes to half left, and shouting. He wears a gray-brown doublet with a black skull cap.

Panel: 13¼ x 9¾ inches

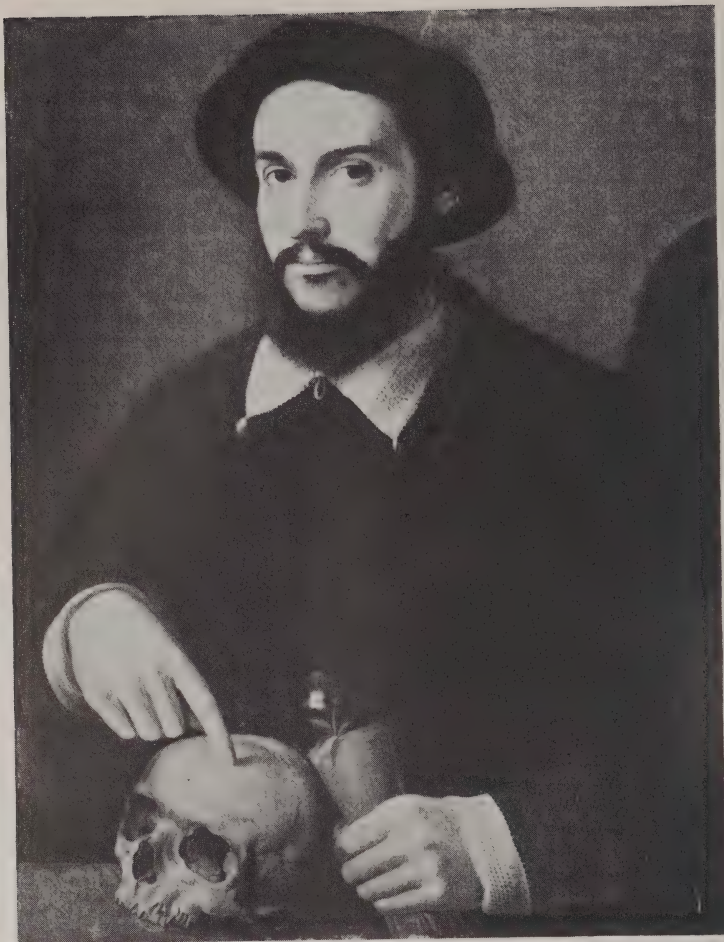
Collection of Leopold, Count Firmian, Archbishop of Salzburg, Castle Leopoldskron, Salzburg

85- ABRAHAM SUSENIR

DUTCH: c. 1620-1664

5. *STILL LIFE*. An amber wine glass, peaches, and a bunch of grapes placed upon a marble pedestal beside a draped fawn coverlet. Gray background.

Panel: 16½ x 13½ inches

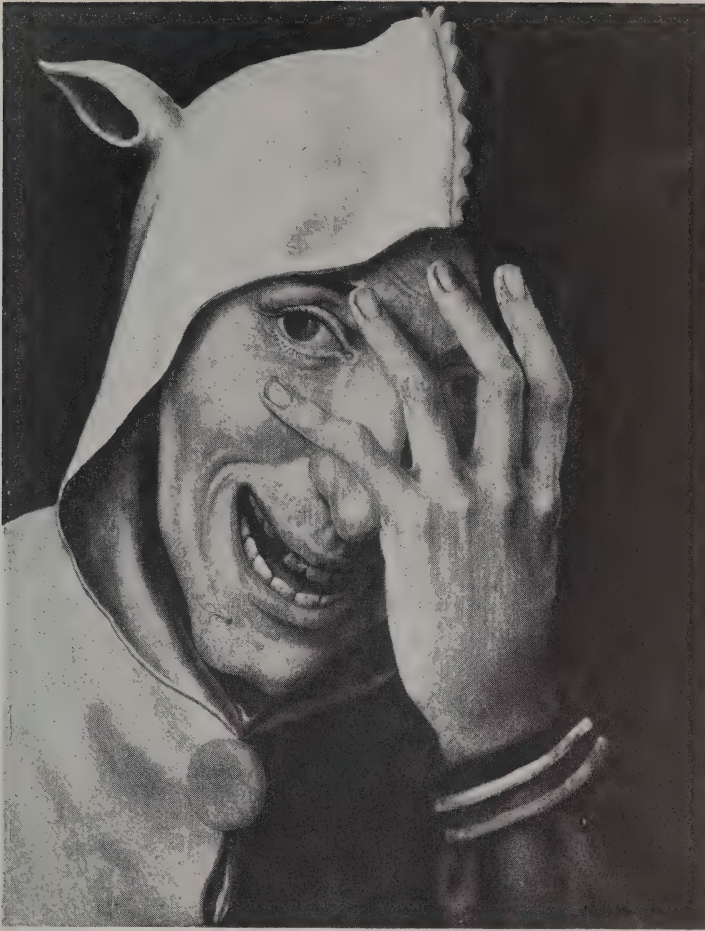


[NUMBER 6]

525- BARTHOLOMAEUS BRUYN THE ELDER COLOGNE: 1493-1556  
 6. *PORTRAIT OF A MAN WITH SKULL*. Half-length figure to half left, of a bearded man looking towards the observer wearing a black doublet with narrow white collar, and a black mantle, with black flat cap; holding gloves with a flower in the left hand, and pointing with the right hand to a skull lying on a table before him. Shaded gray background. *Panel: 17¼ x 13 inches*

[See illustration]





[NUMBER 7]

400-

PIETER HUYS

FLEMISH: FL. 1545-1571

7. *THE FOOL*. Bust-length figure of a laughing jester, partly hiding his face with his left hand and looking through his fingers towards the observer. He wears a particolored gray and yellow coat, trimmed with scarlet, and a hood enhanced with devil's ears. Brown background.

*Panel: 16 x 12 inches*

*Note:* Accompanied by an authentication by Dr Julius S. Held, which reads as follows: "The picture of a laughing man in the costume of a fool who holds his left hand in front of his face is an interesting example of the humorous trend in Flemish

[Continued]

Number 7—Concluded]

16th century art. It illustrates literally the metaphor, common in the Flemish and German languages, of 'looking through one's fingers'. The expression is said of people who prefer to 'overlook' an unpleasant truth. It is used often (so already in the famous woodcut illustrations of the 'Ship of Fools') for a married man who condones the amorous overtures of his wife, but it does not necessarily refer to cuckoldry alone. The meaning of the present picture, expressed in words, is simply that he who can look through his fingers, is a fool. The somewhat sheepish form and expression of the man's face is a further confirmation of this truth.

"The picture must have been painted in the second half of the 16th century to judge by its style, especially the shape of the hand with its agile, long fingers. It is clearly related to the few known works of Pieter Huys, particularly the 'Singing Couple' in Berlin, of 1571. At the present state of our knowledge an attribution to this interesting master seems perfectly justified."

[See illustration on the preceding page]

125- JAN VAN KESSEL

FLEMISH: 1626-1679

8. *LANDSCAPE WITH STILL LIFE*. Ruins of a brick wall overgrown with vines, broken at centre permitting a view of a distant landscape. In the foreground, fruits and vegetables are strewn at the right before a wheelbarrow; at the left, dead game beside a hunter's coat and gun. Signed at middle left J. VAN KESSEL.

Panel: 18 x 25 inches

75- CORNELIS DUSART

DUTCH: 1660-1704

9. *INTERIOR WITH FIGURES*. A high-ceilinged interior with a bird cage hanging from the rafters, and a view of a street seen through a casement window at the left. Four boors surround a table where a woman in a scarlet jacket is seated, reading a letter. Another figure standing in a corner at the right.

17 x 14 $\frac{3}{4}$  inches

Collection of Leopold, Count Firmian, Archbishop of Salzburg, Castle Leopoldskron, Salzburg

75- AUSTRIAN SCHOOL

EARLY XVIII CENTURY

10. *HOLY FAMILY WITH DONOR*. The Madonna in blue and rose robes enthroned before an aureole of light, holding the Child, Who blesses a donor kneeling at the left. S. Joseph is seen at the right, and winged figures supported upon clouds look down from above.

24 x 18 $\frac{1}{2}$  inches

130- FLORENTINE SCHOOL

XIV CENTURY

11. *CRUCIFIX*. A crucifix with floral motives upon a gold ground, centering the half-nude Savior nailed to the cross. Fitted with niches for relics. Wood plinth.

24 $\frac{1}{2}$  x 13 inches





[NUMBER 12]

300-

## RHENISH SCHOOL

CIRCA 1540

12. *TRIPTYCH: SCENES FROM THE LIFE OF CHRIST.* The centre panel depicting the crucifixion surrounded by scenes of the resurrection, and Christ in the garden of Gethsemane; surmounting a panel of inscription, and a representation of the Last Supper. The wings with miniature Old Testament subjects, and Latin inscriptions of basic texts from the Mass. The predella panels with escutcheons supported by winged putti, flanking a scene of Christ entering Jerusalem.

Panel: 24½ x 23¾ inches

[See illustration]



[NUMBER 13]

300  
LEONARD BRAMER

DUTCH: 1596-1674

13. *HIGH PRIESTS WITH THE SCRIPTURES*. Two high priests in brown and ivory robes, standing in a temple interior lighted from the right, with a youth attending them turning the pages of ancient volumes resting upon a lectern.

21 $\frac{3}{4}$  x 17 $\frac{3}{4}$  inches

[See illustration]



75- ALEXANDER ADRIAENSSSEN FLEMISH: 1587-1661  
14. *STILL LIFE: FISH*. Various species, some cleaned and placed in a wooden bowl and plate, standing upon a brown table. Light brown background. Signed at lower left ALEX. ADRIAESSEN, *Fecit*, and dated A° 1644.

21½ x 25½ inches

Collection of Leopold, Count Firmian, Archbishop of Salzburg, Castle Leopoldskron, Salzburg

*Passed*

PIETER VAN ANRAADT DUTCH: D. 1681

15. *LADY WITH DOG*. Three-quarter-length figure of a young woman, in blue and white gown with blue scarf, standing beside a pedestal with a pet dog at her side. A page kneels in the right foreground, pointing towards the dog. In the background, columns and a landscape vista with figures at the left. Signed at lower right PIETER VAN ANRAADT, and dated 1677.

15 x 12½ inches

75- HENDRIK MAERTENS SORGH DUTCH: 1611/21-1670/8

16. *SUPPER TIME*. Interior of a cottage with a family group, consisting of a peasant and his wife, and six children surrounding a supper table; the mother holding the hands of a laughing little girl sitting on her knee. A beggar appears through the half-open door at the left. At the right, a dog feeds from a bowl, before a burning hearth.

Panel: 18¾ x 24¾ inches

50- JAN KLAES MOLENAER DUTCH: c. 1630-1676

17. *PEASANTS IN AN INN*. An interior with peasants carousing, and a youth dancing at centre accompanied by a companion in fawn and white costume playing a tambourine.

Panel: 18 x 25½ inches

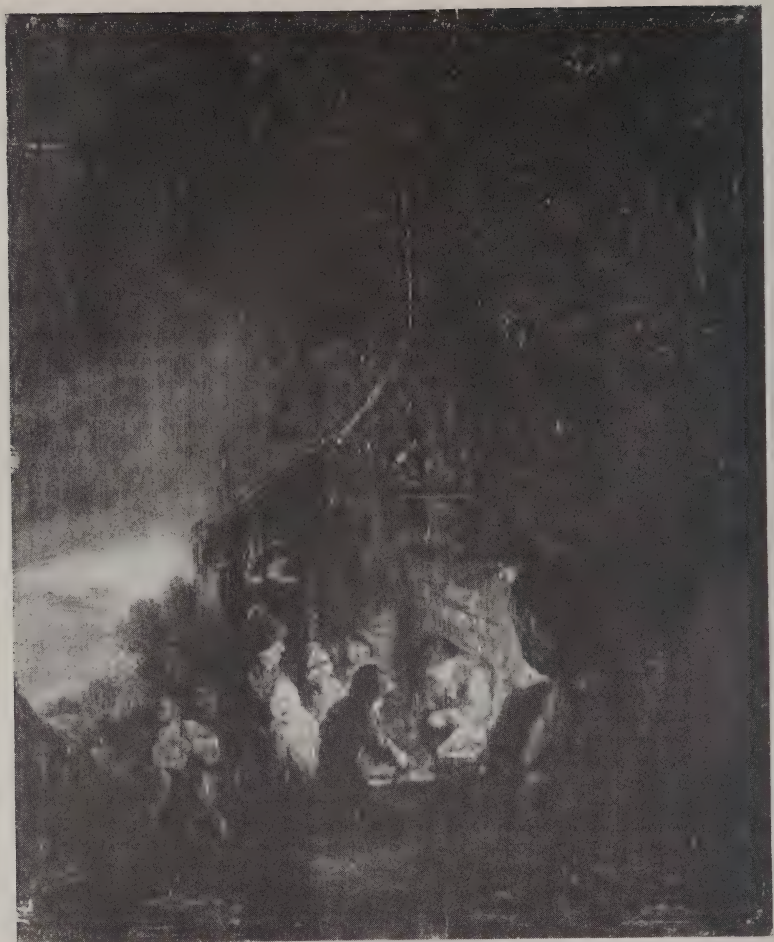
275- JACOB JORDAENS FLEMISH: 1593-1678

18. *HEAD AND SHOULDERS OF AN OLD WOMAN*. An old woman in gray robe and hood, looking upwards to half left; her features reflecting a light from above.

Panel: 18¾ x 14½ inches

Exposition Jakob Jordaens, Antwerp, 1905





[NUMBER 19]

ADRIAEN VAN OSTADE

DUTCH: 1610-1685

19. *NIGHT SCENE*. A family group with two men, a woman, and children gathered about a camp fire, the glowing light reflected in their faces. Behind them is a tent; and a view of a village by moonlight in the left distance.

*Panel: 15 x 12 $\frac{3}{4}$  inches*

[See illustration]



[NUMBER 20]

950-

JAN STEEN

DUTCH: c. 1626-1679

20. *PEASANTS FEASTING*. An interior with a family group surrounding a table before a hearth. A laughing peasant in green shirt is seated at the head of the table, and a woman in brown and white costume sits in profile in the right foreground, with a child in scarlet cap on the floor at her side. In the background, a youth brandishing a knife, calls to a figure seen through a half-open door at left. Signed at lower left J. STEEN, and dated 1669.

*Panel: 14½ x 12 inches*

Collection of Leopold, Count Firmian, Archbishop of Salzburg, Castle Leopoldskron, Salzburg

[See illustration]



[NUMBER 21]

525-

ESAIAS VAN DE VELDE

DUTCH: 1590-1630

21. *FISHING VILLAGE*. Village houses and a church bordering a street which leads into a broad sunlit quay. In the foreground, figures are standing in a group conversing, and a boy in a scarlet jacket is driving a horse-drawn cart. A scow is moored by the landing, and sailing boats are seen on the water at the right.

*Cradled panel: 14½ x 22¼ inches*

[See illustration]





[NUMBER 22]

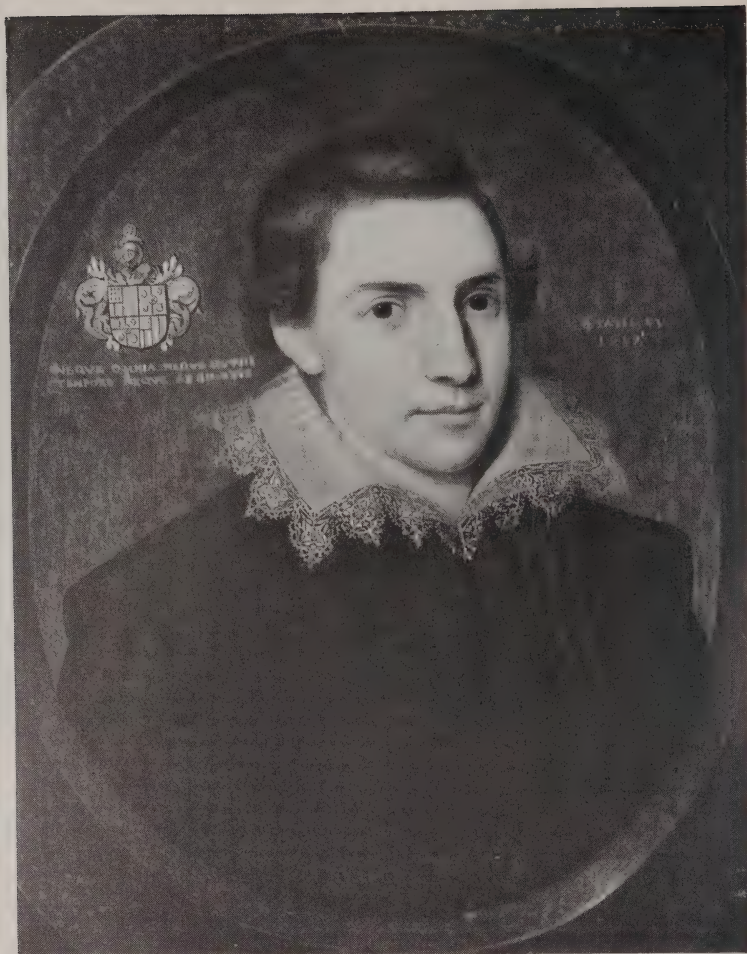
ANTHONIE JANSZ VAN DER CROOS

DUTCH: 1606-1562

25-22. *RIVER LANDSCAPE WITH FIGURES*. Figures upon a rutted road leading from the centre foreground, others in a skiff on the water at the left. The buildings of a castle, surrounded by low trees, border the irregular shore in the middle distance. Signed at lower centre J. V. CROOS.

*Panel: 19 x 25¾ inches*

[See illustration]



[NUMBER 23]

200- PAULUS MOREELSE

DUTCH: 1571-1638

23. *PORTRAIT OF A YOUTH*. Bust-length portrait of a youth in a black doublet, with lace-edged standing collar; depicted looking towards the observer through an oval framework. An escutcheon and motto at upper left; inscribed at upper right *Aetatis 23*, and dated 1619. *Cradled panel: 25½ x 19 inches*

[See illustration]





[NUMBER 24]

25—JAN WEENIX

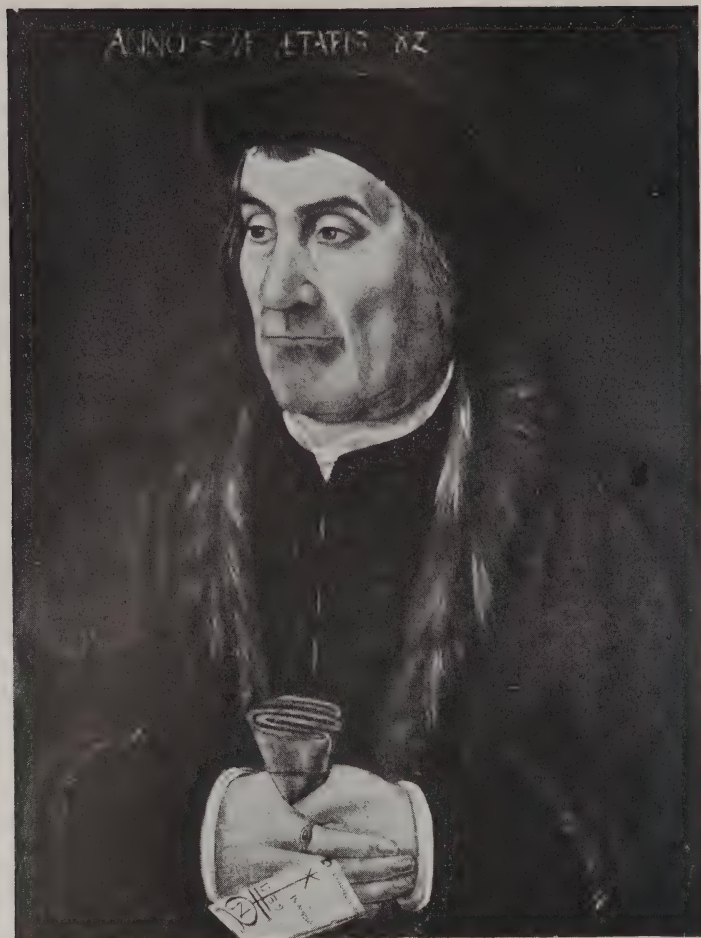
DUTCH: 1640-1719

24. *DEAD GAME*. A spoonbill and a woodcock lying before an embankment, surrounded by smaller game, with seashells in the foreground and fruit on a ledge at the right. Twilight landscape background; a brilliant light entering from the left brightens the plumage of the birds.

39 x 29¼ inches

[See illustration]





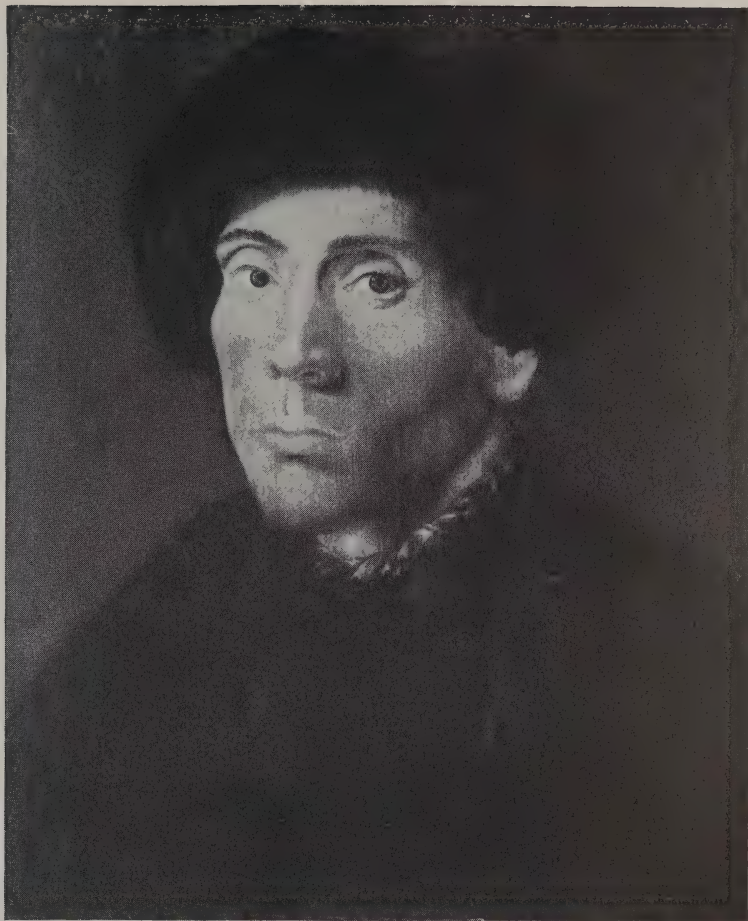
[NUMBER 25]

## SCHOOL OF AVIGNON

XVI CENTURY

325- 25. *PORTRAIT OF A NOBLEMAN*. Waist-length portrait to half left of a man wearing a black flat cap, black doublet and a crimson-lined coat trimmed with fur. His hands are folded, holding gloves and resting on an invisible parapet in the foreground, with a document caught between the fingers of his right hand. Dated on document *In Avignon 1539*, and signed with monogram N. Green background, inscribed above with sitter's age. *Cradled panel: 19 3/4 x 15 inches*  
Collection of Sigmund, Count Firmian, Archbishop of Salzburg, Castle Sigmundskron, Salzburg

[See illustration]



[NUMBER 26]

# LEYDEN MASTER

DUTCH: C. 1530-40

200-26. *PORTRAIT OF A MAN, PROBABLY A SELF-PORTRAIT*. Bust-length portrait, slightly to the left, and looking towards the observer of a man wearing a black doublet and coat, his face framed with a narrow white ruff and flat cap. Brown background.

*Panel: 12¾ x 10¼ inches*

*Note:* Accompanied by an authentication by Dr Julius S. Held, which reads as follows: "The captivating portrait of a man reproduced in this photo deserves a

[Continued

*Number 26—Concluded]*

special study as it is evidently a work of considerable artistic merit. Aside from its high quality it is of interest because it seems to be a self-portrait of the artist, whoever he was. This conclusion is derived from the analogies in the composition, the pose of the head and the searching expression of the eyes with the known self-portraits of Lucas van Leyden in Brunswick and W. Key in Berlin. With regard to the painter, it seems safe to say that he was Dutch and active in the second quarter of the 16th century. The influence of Lucas van Leyden is strong, but that of Jan Gossart, who spent the later years of his life in Middelburg in Holland can also be felt. Unfortunately, the study of Dutch portrait painting of this period is not yet advanced enough to enable us to attribute every work with certainty. The present portrait is related stylistically to those of Cornelis Anthonisz (or Teunissen) of Amsterdam, and those of Vermeyen. However, I am inclined to give it to a master active in Leyden, chiefly on account of its kinship with the works of Lucas and his followers. Of the masters active in Leyden of this period we know Aertgen van Leyden and—less distinctly—the sons of Engelbrechtszen, Lucas Cornelisz, and Pieter Cornelisz Kunst. I believe that the painter of this fine self-portrait was a man of this circle and it is quite likely that further study will establish his identity."

[See illustration on the preceding page]

225- FLEMISH SCHOOL

CIRCA 1525

26A. *MADONNA AND CHILD*. Three-quarter-length figure of the Madonna in peacock blue and crimson robes with transparent wimple, offering her breast to the nude child Whom she holds in her right arm. Before her is a parapet with fruit and vase of flowers. Landscape background with buildings and a sea.

*Panel: 20 x 14 inches*

300- ANTWERP MANNERIST

CIRCA 1525

27. *ADORATION OF THE MAGI*. The Madonna in green and celadon robes, holding the nude Child, to Whom the three kings are bearing presents. S. Joseph, in crimson mantle, stands behind them, before the sculptured columns of a ruined portico. Figures of a royal retinue are seen through an arch at the right, before a landscape background.

*Panel: 24 x 21½ inches*





[NUMBER 28]

675  
PSEUDO-BOLTRAFFIO AND BERNAZZANO

MILANESE: XVI CENTURY

28. *MADONNA AND CHILD IN A LANDSCAPE*. The Madonna seen at waist length, in blue and crimson robes, standing behind a parapet with her head in profile looking to the right. Before her is the infant Christ wearing a strand of coral beads, and reaching towards a flower which she holds in her left hand. Fruit is strewn upon the parapet at the right. A landscape stretches across the background, filled with figures representing Biblical scenes, and with birds and animals.

*Cradled panel: 16½ x 22 inches*

*Note:* The same composition of the Madonna and Child by Boltraffio was in the Crespi Gallery, Milan, later in the collection of Achillito Chiesa (New York, 1925); another similar group is in the National Gallery, London. The landscape is believed to be by Bernazzano. See W. Suida, *Leonardo und Sein Kreis*, 1929, pp. 160-161.

From the Galerie Simonetti, Rome

[See illustration]



[NUMBER 29]

475- BARTHOLOMAUS BREENBERGH

DUTCH: 1599-1659

29. *SERMON ON THE MOUNT*. View of a river valley with the ruins of castles on the hilly shores. In the foreground, S. John the Baptist, holding a cross, stands upon a knoll at the right surrounded by the multitude composed of figures in sixteenth century costumes, with a woman in scarlet gown seated in the foreground holding a child. Signed at lower right with monogram BB f., dated A° 1634.

Panel: 21½ x 29½ inches

Collection of Randon de Boisset

Collection of Gerrit Braamcamp

Exhibition, Life of Christ, Wadsworth Atheneum, Hartford, Conn., 1948, no. 54

Recorded in Dr Alfred von Wurzbach, *Niederlaendisches Künstler-Lexikon*, 1906, vol. I, p. 179

[See illustration]





[NUMBER 30]

625-

WILLEM DE POORTER

DUTCH: FL. 1630-1645

30. *THE FINDING OF MOSES*. The Pharaoh's daughter, richly garbed and accompanied by a page carrying a scarlet parasol, stands at the right, pointing towards the infant discovered by nude bathers in the bullrushes. Three women in contemporary saffron and crimson gowns stand over the child lying in a wicker cradle. Landscape background, with the ruins of a castle on the side of a cliff overlooking the river.

42½ x 50¼ inches

[See illustration]





[NUMBER 31]

2700 DAVIDE GHIRLANDAIO

FLORENTINE: 1452-1525

31. *THE NATIVITY*. The Holy Family with the Child lying on a scarlet cloth and white cushion in the foreground, with the Virgin in red gown and black mantle kneeling in adoration at the right, and S. Joseph in blue and saffron robes seated at the left, the ox and the ass seen behind them. Landscape background with the shepherds and the Magi approaching. Angels bearing a banderole inscribed with music fly overhead beneath the thatched roof of the shed. Tabernacle frame.

*Cradled panel: 43 x 36½ inches*

[See illustration]



[NUMBER 32]

350-

## FERRARESE SCHOOL

LATE XV CENTURY

32. *MAN IN ARMOR*. Erect figure of a man with black hair, portrayed at three-quarter length, standing within a low architectural niche; wearing gold armor wrought with a seraph head and goats' heads at the shoulders. In the background, a hedge of orange bushes, and a blue sky lightening towards the horizon.

*Cradled panel: 38¼ x 32 inches*

[See illustration]

## MASTER OF THE PFLOCKSCHEN ALTARPIECE

SAXON: D. 1521

### 33. S. ACHATIUS ATTENDED BY NOBLEMEN AND KNIGHTS.

1200- S. Achatius, as a centurion in armor, with orange and black tunic and holding a halberd. Surrounding him are his followers: soldiers in armor with green and scarlet tunics, and noblemen in colorful dress, the youth at the left wearing a wine and gold costume with light green blouse and a jeweled hat. Gold arch above, incised with dragon figures.

*Cradled panel: 86 x 38½ inches*

Companion to the following

Collection of the Duc de Dino

Described and illustrated in Max J. Friedländer and Jakob Rosenberg, *Die Gemälde von Lucas Cranach*, 1932, p. 95, no. 354, illustrated fig. 354

[See illustration]

## MASTER OF THE PFLOCKSCHEN ALTARPIECE

SAXON: D. 1521

1200- 34. S. URSULA WITH MAIDENS. Full-length figure of the Saint in rose and green gown, holding a prayer book and an arrow; standing at centre, surrounded by a group of her maidens richly garbed in orange and black damask, gold brocade, and green and crimson velvets. Incised gold arch above.

*Cradled panel: 86 x 38½ inches*

Companion to the preceding

Collection of the Duc de Dino

Described and illustrated in Max J. Friedländer and Jakob Rosenberg, *Die Gemälde von Lucas Cranach*, 1932, p. 95, no. 354

[See illustration]





[NUMBER 33]



[NUMBER 34]



[NUMBER 35]

525 ROMAN MANNERIST

XVI CENTURY

35. *MADONNA AND CHILD*. Seated figure of the Madonna in rose red gown, with a transparent wimple, and aquamarine mantle. The Child stands before her, leaning on a copy of the scriptures which he rests on her knee. Both are supported upon clouds, before a grisaille landscape seen below.

*Arched panel: 66 x 31½ inches*

Collection of Leopold, Count Firmian, Archbishop of Salzburg, Castle Leopoldskron, Salzburg

[See illustration]



[NUMBER 36]

1050-

PEDRO DESPALLARGUES

CATALONIAN: FL. 1490

36. *MADONNA AND CHILD WITH ANGELS AND DONOR*. Enthroned figure of the Madonna in scarlet-lined mantle and gray brocade robe, holding in her left arm the nude Child. Angels stand at either side of the throne, flanking a crimson brocade cloth-of-honor. In the foreground, a miniature figure of the donor in nun's robes kneels in adoration on the flagged floor, holding a banderole. A second banderole at lower right bears the name of the donor. Raised gold halos.

Panel: 59½ x 23 inches

*Note:* The above formed part of a retable at one time in the great convent of Sijena, according to Ricardo del Arco who published it in 1915 (*Arte Espanol*, II, p. 416).

[Continued]



Number 36—Concluded]

Prof. Chandler R. Post (*v.i.*) writes of the present painting that it was the principal panel of the altarpiece which Ricardo del Arco describes, and "one of Espalarques's most tolerable achievements . . . The Madonna and Child are enthroned between two angels and adored by the donor, a nun of the order of St. John of Jerusalem at Sijena, who is identified by one scroll at her feet, which says, '*Devota oratrix, Caterina Diez,*' and who, in another scroll held in her hands, makes the prayer, '*O Mater Dei, memento semper mei.*' Since the name of Catalina (in Catalan, Caterina) Diez is not included in the list of prioresses of Sijena, she must have been merely a simple nun in the institution".

Described and illustrated Chandler Rathfon Post, *A History of Spanish Painting*, 1941, vol. VIII, part II, pp. 730-732, illustrated p. 731

[See illustration on the preceding page]

FLORENTINE SCHOOL

XV CENTURY

250- 37. *THREE SCENES FROM CHIVALRY: CASSONE PANEL.* The first scene on the left showing a tent with five figures at a table and two pages serving the host. At centre, a knight just slain surrounded by soldiers in a military encampment with the assassin riding away on a white horse. And, at the right, the same assassin greeting a lady in a castle. *Panel: 20 x 53½ inches*

*Note:* The story illustrated may possibly represent the story from the *Gesta Romanorum*, in which the son of an Emperor had adulterous relations with his step-mother while his father was away at the wars. The latter, learning about it, has his son killed.

A *cassone* panel depicting a similar story is in the Muzeum I Bibjoteka, Czar-toryskich, Cracow (See Schubring, *Cassoni*, 1923, vol. I, pl. XIV, no. 97,) which both Berenson (*v.i.*) and Van Marle (*v.i.*) describe as being close to Massaccio.

See Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1927, vol. IX, p. 102; and vol. X (1928), p. 305

See Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 194



[NUMBER 38]

250

MARINUS VAN REYMER SWAELE

DUTCH: FL. 1521-1566

38. *PORTRAIT OF A MAN*. Three-quarter-length figure, standing with his back to the observer, and head in profile, looking at documents lying on a table at the right. He wears a light turquoise doublet with slashed sleeves, holding a hat in the left hand which rests against his hip. A casket is placed on the table in the background.

*Cradled panel: 25 x 15¾ inches*

*Note:* Accompanied by a MS authentication by Dr Julius S. Held, dated New York, October 16, 1949, which reads as follows: "The painting reproduced in this photograph is a section of a larger painting by Marinus van Reymerswaele (active 1521-after 1566), a master who belongs to the most interesting figures of Flemish Mannerism in the early 16th Century. The whole composition is preserved in a painting in the Museum in Ghent, Belgium. It represents the Calling of St. Matthew by Christ and is dated May 14, 1536, (cf. Friedlaender, *Altniederlaendische Malerei*, vol. 12, no. 159).

[Continued

Number 38—*Concluded*]

"The figure in our painting is one placed between Christ and Matthew. He appears to be engaged in a business transaction with a clerk who sits behind a table at the right. I consider it possible that a cleaning will bring to light other parts of the composition as for instance the hands of St. Matthew in the upper right corner.

"Marinus van Reymerswaele is known to have repeated his own compositions several times. I have no doubt that the present picture comes from a version which was done by the master himself. Indeed, to judge from the style of the picture I should think it quite possible that this was an earlier version than the one preserved in Ghent.

"With its striking contrasts of light and dark, its reddish incarnation and its sense of monumental design, the picture is a rather striking performance which seems to point forward directly to the achievements of Georges de la Tour".

[See illustration on the preceding page]

175- ANDALUSIAN SCHOOL

EARLY XVII CENTURY

39. *S. HUGH, BISHOP OF LINCOLN*. Full-length standing figure of a monk in gray and white Carthusian habit, holding a chalice in which appears a vision of the infant Savior holding a cross. A swan follows at the left. In the background is a view of a cathedral. 46 x 23½ inches

*Note:* Dr. José Gudiol, in a letter dated November 7, 1940 (which is now unavailable) writes of the above painting: "The oil painting representing a Carthusian monk, belongs to the Andalusian school at the beginning of the seventeenth century . . . In some technical traits—especially in the way that light and shadow is portrayed, it recalls the school of Zurbaran. This painting has interesting technical details, important for studying the enormous circle impressed by the great art of this Spanish master. The anonymous author of the Carthusian monk kept with great ability the powerful rendering of whites which is so characteristic of this circle".

Collection Madrazo, Madrid

400- NORTH ITALIAN SCHOOL

EARLY XVI CENTURY

40. *MARTYRDOM OF S. STEPHEN*. The Saint, in scarlet and gold brocade dalmatic, kneeling in the foreground with hands folded in prayer, before an apparition of the Savior appearing in the clouds supported by seraph heads. At the left, the populace with stones; and, in the background, the walls and buildings of Jerusalem. Raised gold halos. Cradled panel: 54 x 49½ inches

Collection of Sigmund, Count Firmian, Archbishop of Salzburg, Castle Sigmundskron, Salzburg





[NUMBER 41]

225-

# SCHOOL OF BOURGOGNE

FRENCH, LATE XV CENTURY

41. *PIETA*. Twilight landscape, with the Madonna in mulberry and green hooded robes at centre, bending over the dead Savior Who lies upon a white cloth on a parapet in the foreground. Nicodemus and Joseph of Arimathea, richly garbed in contemporary dress, support His head and feet. S. John the Evangelist, in crimson cloak, stands behind the Virgin. Gold architectural pendants frame the scene above. A wide view of landscape stretches across the background, with the buildings of Jerusalem at the right.

*Cradled panel: 30 x 52 inches*

Collection of Sigmund, Count Firmian, Archbishop of Salzburg, Castle Sigmundskron, Salzburg

[See illustration]



[NUMBER 42]

1200- PIETER BRUEGHEL THE YOUNGER FLEMISH: 1564-1638

42. *KERMESSE*. Peasants in colorful costumes gathered on an elevated plain in the foreground, some conversing, others dancing to the music of a bagpipe player. A covered wagon drawn by a brown horse ascends the hill. In the background is a view of a village green, surrounded by houses and a church, and animated by figures.

*Cradled panel: 34 x 42½ inches*

*Note:* Accompanied by an authentication by Dr Julius S. Held, which reads as follows: "The painting of the Merry Peasants reproduced in this photograph has all the characteristics of the genuine works of Pieter Brueghel the Younger and I have no doubts that it is a work of his hand. This artist carried on the traditions of his famous father, Pieter Bruegel the Elder and the present picture is a good example of this kind of work. Yet, although the general theme of the painting is much in the manner of the elder Bruegel, the design of the picture (with the exception of one pair of dancers) is independent and original with Pieter Brueghel the son. Its plain sensuality and frank naturalness is not only significant for Brueghel's keen observation of life in all its manifestations but illustrates also well the fact that in literature as well as in art the Flemish have never shirked from telling the truth with gusto and a healthy sense of humor.

[Continued]





[NUMBER 43]

*Number 42—Concluded]*

"The picture, to judge from the treatment of the landscape, was painted after 1600 and shows the influence of J. de Momper.

"A very similar composition also by Pieter Brueghel the Younger is in the museum in Nivaagaard near Copenhagen, Denmark."

[See illustration on opposite page]

SIR ANTHONY VAN DYCK (SCHOOL OF)

FLEMISH: XVII CENTURY

43. *BACCHANALIA*. Eight infant bacchantes in a landscape, with a figure representing Bacchus supported by two of his companions; others drinking wine, with a collection of fruit lying on the ground at the right. At the left, an inebriated infant lies on a white cloth asleep. Verdant landscape with a vista of distant hills; the landscape probably by Jan Wildens.

61 x 63 inches

[See illustration]





[NUMBER 44]

275- MELCHIOR D'HONDECOETER

DUTCH: 1636-1695

44. *BIRDS IN A LANDSCAPE*. Three black, white and gray birds with scarlet beaks, on the bank of a stream. In the background, thistles and shrubs growing before a blasted tree and a monumental sculptured urn. Landscape vista extending at the left.

71 x 58 inches

From the Gallery Simonetti, Rome

[See illustration]



[NUMBER 45]

275-

WILLEM VAN AELST

DUTCH: 1626-1683

45. *DEAD GAME*. Grouse and smaller birds hanging before a brown wall and a niche, with a pheasant and a cock lying on a table below, surrounded by various hunting implements. The brightly colored plumage reflects a strong light entering from the left.

42 x 31½ inches

[See illustration]



[NUMBER 46]

450  
LUDOLF DE JONGH

DUTCH: 1616-1679

46. *LANDSCAPE WITH SPORTSMEN*. A sportsman in cavalier's costume, with horn and gun, is mounted on a white horse in the centre foreground. At the left, hounds surround a fountain with a youth in the background, in the shade of high trees, leading a horse and a donkey to drink, and a boy drinking from a hat. Another sportsman with dead birds sits on the ground at the right; other figures in the middle distance follow a road leading towards a river valley in the far distance.

*Cradled panel: 37 x 49 inches*

[See illustration]





[NUMBER 47]

250-

JAKOB SALOMONSZ RUYSDAEL II

DUTCH: 1630-1681

47. *LANDSCAPE*. Wooded hills at the left with trees partly concealing the houses and church of a village, with a horseman followed by three hounds on a curving road leading from the foreground. A vista of wide fields extends at the right, beneath a brilliant blue cumulus sky.

*Cradled panel: 31 x 35 inches*

[See illustration]



[NUMBER 48]

375- PETER PAUL RUBENS (SCHOOL OF)

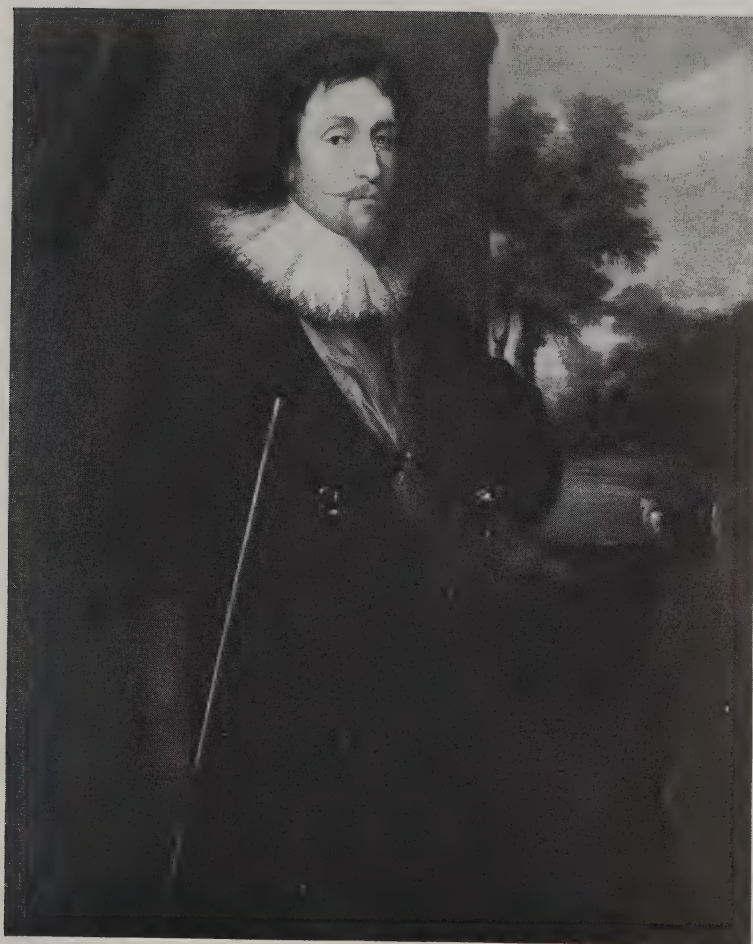
XVII CENTURY

48. *LOUIS XIII OF FRANCE*. Portrayed in armor astride a white horse, traveling on a road before a distant vista of green landscape. An angel in crimson mantle flies through the clouds, holding a wreath over his head.

*On copper: 25 x 19¾ inches*

Collection of Leopold, Count Firmian, Archbishop of Salzburg, Castle Leopoldskron, Salzburg

[See illustration]



[NUMBER 49]

350

ADRIAN HANNEMAN

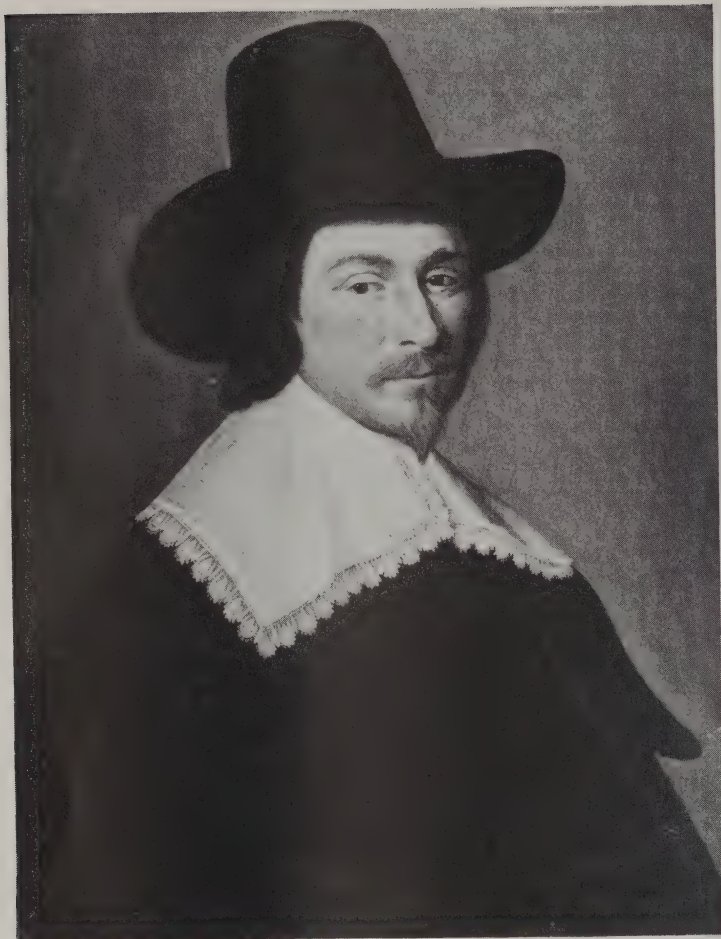
DUTCH: 1611-1671

49. *PORTRAIT OF AN ENGLISH NOBLEMAN*. Three-quarter-length figure, standing to half right before a draped column, wearing a black doublet and blue ribbon with pendant of an order, and a falling white ruff; holding in his right hand a cane. Wooded landscape background with a group of horsemen at the right.

50 x 40 inches

[See illustration]





[NUMBER 50]

200- JAN VERSPRONCK

DUTCH: 1597-1662

50. *PORTRAIT OF A MAN*. Bust-length portrait to half right, of a man with vandyke beard and mustache, wearing a brimmed high-crowned black hat, and a black doublet with lace-edged falling white collar. Shaded background.

*Panel: 25 $\frac{1}{4}$  x 19 inches*

[See illustration]



[NUMBER 51]

235-

WILLEM VAN AELST

DUTCH: 1626-1683

51. *DEAD GAME*. A pheasant and grouse hanging before a brown wall, the head of the pheasant resting on a table, with a third bird lying at the right. An apricot and silver cavalier's coat is draped over the table, with a gun resting against the wall at the left.

37½ x 30 inches

[See illustration]



[NUMBER 52]

600- HERKULES SANDERS

DUTCH: 1596-1663

52. *DUTCH FAMILY GROUP*. An interior with a man in a black coat and brimmed hat, seated at a table gesturing towards a boy at the left who holds a paper. At the right is a standing group of a lady and her three daughters, in black and white costumes. The scene is lighted by a high window from the left. Signed at lower left HERKULES SANDERS, *f A*<sup>o</sup> 1651. 42½ x 52 inches

From the Gallery Simonetti, Rome

[See illustration]





[NUMBER 53]

200-

JAN DAVIDSZ DE HEEM

DUTCH: 1606-1684

53. *STILL LIFE*. Grapes and lemons surrounding crabs on a pewter plate, with a covered tankard and wine glasses in the background; the articles placed upon the end of the table with a dark green cloth. Panel: 18 x 23¼ inches

Collection of Leopold, Count Firmian, Archbishop of Salzburg, Castle Leopoldskron, Salzburg

[See illustration]



[NUMBER 54]

## FLORENTINE SCHOOL

XV CENTURY

1025- 54. *MADONNA AND CHILD WITH ANGELS*. Full-length figure of the Madonna, in blue brocaded mantle and crimson robe, enthroned before a gold cloth-of-honor and holding the nude Child Who is giving benediction. Below are two miniature figures of angels holding an organ and a lute.

*Arched panel: 52 x 27 inches*

*Note:* The above has been recently attributed to the Florentine painter Domenico Michelino, a follower of Fra Angelico (see B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 364). It also shows Venetian influences in the figure of the Child.

Collection of Sigmund Count Firmian, Archbishop of Salzburg, Castle Sigmundskron, Salzburg

[See illustration]



[NUMBER 55]

750-

## MASTER OF THE BAMBINO VISPO

FLORENTINE: EARLY XV CENTURY

55. *MADONNA AND CHILD*. Three-quarter-length figure of the Madonna, in aubergine and dark green robes, seated on a scarlet cushion, nursing the Child which she holds in her left arm, the latter wearing rose and brown robes. Gold background with *bulino* halos and crown. *Arched panel: 28½ x 20 inches*

[See illustration]





[NUMBER 56]

225- BERNARDINO ZENALE

MILANESE: 1436-1526

56. *S. BERNARD AND A BISHOP*. Half-length figures: a Bishop in the foreground wearing a jeweled crimson cope with mitre, and holding a crozier. At his side, S. Bernard in white robes, with a red volume of the scriptures in his left hand. Green and red paneled background.

Panel: 25 x 27 inches

[See illustration]

FRA FILIPPO LIPPI (FOLLOWER OF) FLORENTINE: 1406-1469

20- 57. *MADONNA AND CHILD*. Half-length figure of the Madonna in red and greenish gray robes with transparent wimple, holding in her arms the Child wrapped in a red drapery. Gray architectural background with columns and a niche. Gold halos. *Arched panel: 46½ x 52 inches*

DOMENICO TINTORETTO VENETIAN: 1562-1637

75- 58. *PORTRAIT OF A NOBLEMAN IN ARMOR*. Waist-length figure to half left, of a man with dark hair and a beard, wearing laminated blue armor. Brown background. *27½ x 22¼ inches*

ABRAHAM HENDRICKSZ VAN BEYEREN DUTCH: 1620-1675

75- 59. *STILL LIFE*. A scarlet lobster on a pewter platter, surrounded by a blue and white plate with a knife, a draped white cloth and loaf of bread, with a goblet of wine reflecting a light from the left. *21¼ x 23½ inches*

75- CORNELIS JANSSENS VAN CEULEN DUTCH: 1593-1664

60. *PORTRAIT OF A GENTLEMAN*. Waist-length figure to half right, of a young man with light brown hair, wearing a doublet with slashed sleeves lined in scarlet, and a broad lace-edged white lawn collar. Dated at upper left 1630. *Panel: 28 x 22 inches*

225- SCHOOL OF DORDRECHT CIRCA 1660

61. *FAMILY GROUP*. A lady and a gentleman in black, walking hand in hand, with a small child in scarlet and white frock with a plumed straw hat walking at their side. A girl in rose underdress and black gown, accompanied by a youth, follows at the left. Landscape background with trees and a building. *29 x 32 inches*

GORTZIUS GELDORP

FLEMISH: 1553-1618

350-

62. *PORTRAIT OF A LADY*. A young woman in black gown with gold chain girdle, with a Dutch cap and goffered ruff framing her face. She is portrayed at three-quarter length, standing to half left, resting her right hand upon a prayer book placed upon a table at her side. An escutcheon hangs at upper right. Inscribed at upper left *Aeta Suae* 29, and dated *An<sup>o</sup> '97*. 40 x 31 inches

375-

PETER PAUL RUBENS (FOLLOWER OF)

FLEMISH: 1577-1640

63. *DIANA AND NYMPHS IN A LANDSCAPE*. Sleeping figure of the goddess in blue and scarlet draperies, and two nymphs, surprised by satyrs creeping around a tree. Dead birds and rabbits are strewn across the foreground with hounds resting at the right. Green verdant background animated with wild life.

Panel: 19¼ x 28½ inches

350-

MELCHIOR D'HONDECOETER

DUTCH: 1636-1695

64. *FOWL IN A LANDSCAPE*. A cock and two chickens with chicks in the foreground of a wooded landscape, surprised by a pigeon flying in from the left.

42½ x 37¼ inches

From the Gallery Simonetti, Rome

75-

ADALBERT SCHAFFER

AUSTRIAN: 1815-1871

65. *STILL LIFE*. An arrangement of parsley and flowers contained in a glass, with a jug, fish, and a ham on a plate, upon a table beside a striped coverlet and glass of wine. Various objects hang upon the wall in the background, including keys and a portrait sketch. Signed at the lower left AD. SCHAFFER, and dated 1851.

Cradled panel: 37 x 29½ inches

Collection of Leopold, Count Firmian, Archbishop of Salzburg, Castle Leopoldskron, Salzburg

250-

GEORGE HENRY HARLOW

BRITISH: 1787-1819

66. *PORTRAIT OF A LADY*. Half-length figure of a young woman standing to half right before a landscape; wearing a sapphire blue velvet coat, with a standing white lawn collar framing her face. Sunset twilight sky. 30 x 25 inches





[NUMBER 67]

925-

GEORGE CHINNERY

BRITISH: 1774-1852

67. *FAMILY GROUP WITH CHINESE SERVANT*. Scene on a veranda, with a lady in white gown seated on a yellow *chaise longue*, surrounded by three children, and a Chinese girl, her hair dressed with flowers, attending her at the left. In the background, a table with an open book, and flowers before a balustrade and a view of a landscape. A guitar and a music book lie on the floor at the right.

42½ x 27¼ inches

[See illustration]

325- NICOLAS DE LARGILLIERE

FRENCH: 1656-1746

68. *PORTRAIT OF A NOBLEMAN*. Half-length portrait, slightly to the left, and looking towards the observer, representing a nobleman in a curled and powdered periwig, wearing an embroidered amber brown coat, and blue velvet mantle. A lace-edged shirt is tied loosely with a blue ribbon around his neck.

32 x 25½ inches

150- DUTCH SCHOOL

XVII CENTURY

69. *PORTRAIT OF A LADY*. Three-quarter-length figure standing to half left beside a table upon which she rests the left hand. She wears a black gown, with flowered brocade stomacher, a lace-edged cap and white goffered ruff framing her face.

40 x 32 inches

[END OF SALE]

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